

STREET & SMITH'S PICTURE PLAY

MAY


ENTS
ENGLAND



KATHARINE
HEPBURN
BY
IAN OSHER



Norma Shearer's first picture in many months is already hailed as the greatest thrill-romance of her career. Sinners in silks, their lives, loves, heart-aches . . . their drama pulsating across continents and oceans. Excitingly, Norma Shearer exceeds the beauty and allure of her "Divorcee", and "Strangers May Kiss" fame. Never so glorious as now...in her new picture she is truly The First Lady of the Screen!

Norma Shearer

ROBERT MONTGOMERY

in
RIPTIDE

HERBERT MARSHALL

MRS. PATRICK CAMPBELL

Written and Directed by EDMUND GOULDING

AN IRVING THALBERG PRODUCTION



A METRO-GOLDWYN-MAYER PICTURE

ARE YOU LONESOME, UNHAPPY, BLUE?

Let MUSIC Bring You Friends, Popularity *the good times you've longed for!*

If you are seeking a joy-building tonic—a sure cure for the “blues”—you can always depend on *music*! And music is more than a never-failing friend. It is the “open sesame” to real fun, new acquaintances, social popularity and a lot of good times! And never before have you had such a chance as this to learn music *quickly and easily*. You start right in *and get somewhere*—quickly, inexpensively, *thoroughly*. You study in your own home, practice as much or as little as you please. Yet almost before you realize it you are playing your favorite melodies—not dull scales or boring exercises.



Easy as A-B-C



Everything is clear, simple, easy to understand. You simply *can't go wrong*. First you are *told* what to do. Then a picture *shows* you how to do it. Then you do it yourself and *hear* it. No private teacher could make it any clearer. And as the lessons continue they become easier and easier. For instead of just scales you learn to play by *actual notes* the favorites that formerly you've only listened to.

THOUSANDS LEARN MUSIC WORLD'S EASIEST WAY!

It may seem strange to imagine that there's a way of learning music other than spending years of study and practice, but remember, more than 700,000 men and women have already vouched for this modern, simple method! More than half a million people have learned to play their favorite instruments—have won new friends, good times, social popularity this easy as A-B-C way!

You, too, can learn to play—to entertain others—to pep up any party—just as these thousands of others are doing. And best of all, you can do this without the expense of a private teacher, right in your own home, in a much shorter time, and at only a fraction of the cost of the old fashioned way.

You Don't Need to be Talented

You don't need special “talent”—musical ability—or previous training to learn by this method. You needn't even know one note from the other. And unlike the old fashioned way, you don't have to spend hours and hours playing monotonous scales and humdrum finger exercises.

You start right in playing real little tunes. Gradually you master more and more difficult ones until—sooner than you expected—you find yourself entertaining your friends—playing at parties—and having the best times you ever had.

Easy, Fascinating

Learning music this modern way is not only easy, but it is fascinating as well. It's like actually playing a game. Practicing becomes real fun instead of a bore as it used to be the old way. To further explain the interesting facts you've just read let us send you a special Booklet that tells the whole story. With it you will receive a valuable FREE Demonstration Lesson, which proves better than words, how quickly and easily you can learn to play your favorite instrument. Mail the coupon NOW for this interesting material! (Instruments supplied when needed—cash or credit). U. S. SCHOOL OF MUSIC, 535 Brunswick Bldg., New York City.

Pick Your Instrument

Piano	Violin
Organ	Clarinet
Ukulele	Flute
Cornet	Saxophone
Trombone	Harp
Piccolo	Mandolin
Guitar	Cello
Hawaiian Steel Guitar	
Sight Singing	
Piano Accordion	
Italian and German Accordion	
Voice and Speech Culture	
Harmony and Composition	
Automatic Finger Control	
Banjo (Plectrum, 5-String or Tenor)	
Juniors' Piano Course	

FREE Demonstration Lesson!

In order to show how easy—how simple—how pleasant this course is, the U. S. School of Music has prepared for you a free Demonstration Lesson and Explanatory Booklet. They show the amazingly simple principles about which this method is built. Write now for this fascinating material.

Money-Back Agreement

When you enroll for a U. S. School of Music Course, you are *assured* of success. For if, after completing your course, you are not entirely satisfied; if you have failed to learn to play, your money will be promptly refunded!

GUARANTEE

MAIL COUPON NOW!

U. S. SCHOOL OF MUSIC

535 Brunswick Building, New York City

Please send me your free book, “How You Can Master Music in Your Own Home,” with inspiring message by Dr. Frank Crane. Free Demonstration Lesson and particulars of your easy payment plan. I am interested in the following course:

Have You
Instrument? _____

Name _____

Address _____

City _____ State _____

YEARLY
SUBSCRIPTION
\$1.00

STREET & SMITH'S PICTURE PLAY

SINGLE
COPIES,
10 CENTS

CONTENTS FOR MAY, 1934

The entire contents of this magazine are protected by copyright, and must not be reprinted without the publishers' consent.

FRONTISPIECE:

- Genial, Glittering, and Gorgeous 11
A glimpse of the "Fox Follies" shows Warner Baxter and Madge Evans sentimentally inclined in the big musical film.

SPECIAL ARTICLES:

- Is Mae West a Fizzle? Dorothy Herzog 12
A bold discussion of an important question.
- Too Much Rope William H. McKegg 18
Recalling methods by which players have imprudently cut short promising careers.
- Sitting Pretty Robert Fender 27
Behind Mary Boland's screen giggle is a woman who has solved all life's problems.
- How to Phone a Star Hal Hall 28
You can get the unlisted telephone number of any star—if you have the price. It's one of Hollywood's amazing rackets.
- Oh, Hepburn, Behave! M. Oakley Christoph 32
The attitude of Katharine Hepburn's home town is voiced in no uncertain terms.
- The Strange Case of Phillips Holmes Laura Benham 34
The mystery of a popular actor's relegation to minor rôles is explained.
- Good Guy Leroy Keleher 36
A sympathetic analysis of Fredric March.
- Roguish Ratoff Fanya Graham 37
The Russian comedian gets away with a daring prank.
- Is the Screen Too Sexy? James Roy Fuller 38
A lively, authoritative discussion of censorship as a fan sees it.
- My Friend Ramon Kathleen Key 42
Appealing reminiscences of Novarro over a long period by a coworker in films.

DEPARTMENTS:

- What the Fans Think 6
Readers express opinions that are notable for frankness.
- Information, Please The Oracle 8
Answers to questions of interest to fans in general.
- They Say in New York— Karen Hollis 14
Pungent, intelligent gossip of visiting stars.
- Hollywood High Lights Edwin and Elza Schallert 30
Peaks of news and rumor in the cinema colony.
- The Screen in Review Norbert Lusk 40
Honest appraisal of new films and performances.

ART GALLERY:

- Favorites of the Fans 19
Striking photographs in rotogravure of Constance Bennett, Warner Baxter, Ralph Bellamy, Leslie Howard, Clive Brook, John Boles, Robert Montgomery, Otto Kruger, Spencer Tracy, Alice Faye, Dorothy Dell, Una Merkel, Pert Kelton, Mary Boland, Ramon Novarro.

PREVIEWS:

- Glimpses of Future Films 44
Pre-release stills of "Coming Out Party," "David Harum," "Men in White," "Viva Villa!" "The House of Rothschild," "Transient Love," "Gambling Lady."

CLARK GABLE

Did you know that he proved himself the most popular star ever to come from Hollywood on a visit to New York? Why? Instead of shrinking from crowds and pleading for seclusion, he went out of his way to acknowledge and thank the public for making possible his success. What a man!

EVELYN BRENT

Do you often wonder about her? Wonder what has become of the brilliant leading woman of "Underworld," "Interference," "The Last Command," and a score of other notable pictures? She has been touring in vaudeville for lo! these many, many months. Why? Because Hollywood hasn't asked her to do anything on the screen. Do you understand that?

JOAN CRAWFORD

There can't be too many articles about her, or too many interviews. Her popularity grows and grows, her admirers becoming more vehement in defending her against criticism, her detractors losing ground daily. It looks as if the whole world will become Crawford-conscious in a very short time.

JUNE

PICTURE PLAY

All these players and many more will be subjects of illuminating stories next month. For example, Judith Field will tell you all about the Clark Gable she met in New York; Dorothy Herzog will account for Evelyn Brent's absence from the screen and relate amazing facts about her. Malcolm H. Oettinger, who has interviewed Joan Crawford at various times in her rapid ascent to fame, will describe her as he finds her to-day.

Next month's Picture Play will be up to the minute, packed to the brim with just what you want to know.

Monthly publication issued by Street & Smith Publications, Inc., 79-89 Seventh Avenue, New York, N. Y. George C. Smith, Jr., President; Ormond V. Gould, Vice President and Treasurer; Artemas Holmes, Vice President and Secretary. Copyright, 1934, by Street & Smith Publications, Inc., New York. Copyright, 1934, by Street & Smith Publications, Inc., Great Britain. Entered as Second-class Matter, March 6, 1916, at the Post Office at New York, N. Y., under Act of Congress of March 3, 1879. Subscriptions to Cuba, Dom. Republic, Haiti, Spain, Central and South American Countries except The Guianas and British Honduras, \$1.25 per year. To Canada, \$1.20 per year. To all other Foreign Countries, including The Guianas and British Honduras, \$1.70 per year.

We do not accept responsibility for the return of unsolicited manuscripts.

To facilitate handling, the author should inclose a self-addressed envelope with the requisite postage attached.

STREET & SMITH PUBLICATIONS, INC., 79 7th AVE., NEW YORK, N. Y.



MARLENE DIETRICH in "THE SCARLET EMPRESS"

Directed by Josef von Sternberg

A PARAMOUNT PICTURE





Speaking of curves, the curve of Mae West's popularity may drop if her new film does not establish her versatility.

IS MAE

A sensation a year ago, Mae West's recent picture failed to show that she could do more than repeat herself. Is she, then, just a one-rôle star, a flash in the pan?

not the men in your life that count, dearie. It's the life in your men."

As a result of "I'm No Angel," however, those of us who have seen other cyclonic successes in pictures began to wonder. Is Mae West just a flash in the pan, or is she really a legitimate actress?

If "It Ain't No Sin" isn't far superior to her last effort, I, for one, believe Mae will suffer the fate that many before her have suffered. She will find herself close to the funereal ranks of the ex-stars.

I agree with any one who claims Mae West is original. However, I consider her originality to be "type originality." Her drawl, her swagger, her audacious bandying of the conventions, these are part of her type, the type representative of the woman of experience who knows her seams as well as her smooth velvets. I have seen type after type crash the spotlight only to lose out because he or she had nothing more to offer than one characterization and one line of talk.

Mae is clever—very clever. No woman who wasn't clever could have startled and won Broadway as Mae West did. No woman could have given such a distinctive performance in a small part as Mae did in "Night After Night," without being clever. But is Mae clever enough to know where cleverness ends and discretion begins?

She has astounding faith in her own faith in herself. This was demonstrated by an incident that has come to my attention.

Mae in gala attire with Jim Timony, her business manager, adviser, philosopher, and pal.

Photo by Wide World

THE cyclonic rise of Mae West is now screen history. But to what does Mae owe her astonishing success? She isn't youthfully youthful. She isn't beautifully beautiful.

Then what? Well, she is different. She is—at least, she was—something new on the screen. She dared to depict sex with nonchalant boldness. She dared to be frank with the men in her pictures.

As I write this, Mae is beginning work on her third starring picture, "It Ain't No Sin," from her own story. Her first starring picture, "She Done Him Wrong," was adapted from her hit play, "Diamond Lil." Her second, "I'm No Angel," was also her own story.

Mae had a ready-made audience all over the country awaiting her second picture. But it was a disappointment. Two wise-cracks saved it from being a stencil of the first: "Beulah, peel me a grape," and "It's



WEST A FIZZLE?

By
Dorothy Herzog

Among the thousands of letters Mae receives from admirers, one came from a woman who asked the star how she could hold her husband. Mae answered the letter. A few weeks later a second one reached her. "I did as you told me," the woman said, "and my husband socked me in the eye!"

There is a moral in this little story. I wonder if Mae perceived it. I think Mae West will be just another flash in the pan if she continues to write her own stories, and I join those who contend she will not survive the four-year optional contract by which, in addition to her salary, she receives a percentage of the profits on her films.

I've a notion that Mae is fully aware that she is in a critical position. That she doesn't mingle extensively in Hollywood proves nothing. She was never a social butterfly in her halcyon stage days in New York. Society in that city sought her. It was considered smart to have the risqué lioness of the footlights at one's party. Mae went to some parties, not to many.

She had other things on her mind, even then, particularly, the writing bee. She wrote several books that were published. She has just finished another novel. She had play ideas she wanted to work out.

Some people are of the opinion that Miss West has assistance in her writings. Mae herself admitted as much in a Picture Play interview. Whether she has help or not is, in my opinion, unimportant. Her ideas are her own, and she has the stamina to stay with them until they have been worked out to her satisfaction.

One success, however, doesn't insure another. It merely helps. Miss West knows this. Out of four of her stage plays, she had two successes. An actress's career isn't seriously jeopardized by a play failure. The screen is something else again, and Mae is very nervous about herself and her work. I'd like to take you back scene to see Mae in working harness and show you what I mean.

On the set, when she isn't before the camera, she sits in her chair, tapping one foot on the floor and humming to herself. In her eyes is a far-off look. That look usually bodes something. It finds voice when Mae says to her director, "I've been thinking——" Then she's off, explaining what she has been thinking. It may be



Photo by Wide World

Mae West is a clever woman. But is she clever enough to stop writing her own stories and giving her cast scant opportunities?

that she has a sudden doubt whether a scene is as she hopes it should be; whether her hair is arranged as becomingly as it could be; whether her costume fits to perfection.

A director of a West picture not only directs the picture; he has to spare the time to explain why she is wrong in thinking as she does, or else simply agree she is right and change matters to her current approval.

Mae isn't temperamental in the boisterous sense of the word. Given a logical reason that disputes any of her ideas, she'll usually agree with it and toss her own ideas

Continued on page 52

TOO MUCH ROPE

By William H. McKegg



Working feverishly to be the little French girl from Paree, Fifi Dorsay oo-la-laed herself out of favor.



David Rollins first appealed to the fans by looking boyish, and then lost out by going too—too coy for words.

The line that papa's little pet must be tucked in bed at nine o'clock was overdone and it boomeranged back on Anita Page.

Naughty, naughty, naughty—Tallulah Bankhead's wood paid more attention than her acting.

When a player spins too long a personality line he gets tripped up in it, often strangling his career. Here are some outstanding examples of players who overworked their imaginary personalities.

GIVE a fool too much rope and he'll hang himself. So goes the old saying.

Not wishing to be tactless, I'll substitute "star" for "fool." For it is like this: Most players create a fanciful personality of themselves. They hide behind this imaginary being, but sooner or later reveal their true selves to the fans by playing with too much rope.

You've heard that Garbo is a recluse. She makes a picture, then instantly goes back into her hermitlike existence. The One and Only has impressed this idea on the fans so strongly that it seems fool-proof. Yet—

Garbo has as many friends as she desires. She goes where she wants to. Lately she has made a grave mistake. Instead of hiding behind her hermit personality she has permitted herself to be seen. Worst of all, not to such good advantage.

This winter she attended concerts and dance offerings. When Garbo arrived in her limousine a thrill was expected.

Instead of a dazzling creature, out stepped a strange person dressed in a leather jacket, a woolen skirt, ankle socks, and sandals. A somewhat inappropriate ensemble for a swell opening.

One fan said to me, "I recognized Garbo, though none of the others seemed to. While they were rushing after other stars, I went up to her and asked if she'd autograph my book. She partly smiled, shook her head, and dashed into the theater."

Continued on page 58



Tom Brown publicized himself as a combination Don Juan and stripling Henry VIII. Now he's sworn never to mention a girl's name.

A black and white portrait of actress Constance Bennett. She has short, wavy blonde hair with bangs, looking upwards and to the right with a slight smile. She is wearing a light-colored, possibly white, garment with a ruffled collar. The background is dark.

FAVORITES of the FANS

CONSTANCE BENNETT

Photo by Doris Merrill



Photo by Otto Dyer

ALICE FAYE can take her place among the real beauties of Hollywood though she is more eager to make a place for herself among the girls that mean something on the screen. Famous as a blues singer, she will make her debut in Fox's production of George White's "Scandals."

DOROTHY DELL is another beauty who is entering the Hollywood cavalcade. Known chiefly for her singing in the "Follies," she faced the camera and was transformed into a dramatic actress! So dramatic, indeed, that she was given the lead in "The Man Who Broke His Heart"

the W. J. Waller





Photo by Otto Dyer

WARNER BAXTER
LESLIE HOWARD



Photo by Ernest A. Werbach

RALPH BELLAMY
ROBERT MONTGOMERY

Photo by Russell Hall



The ART of ACTING



Photo by Otto Zinn

JOHN BOLES
CLIVE BROOK

Photo by Ernest A. Bachrach



SPENCER TRACY
OTTO KRUCER

Photo by Clarence Sinclair Bull



S CARRIED ON



THERE'S no doubt that Pert Kelton has clicked and is on the screen to stay. Ever since "Bed of Roses" she has been getting better and better—perter and peppier—and prettier, as you can see from this new photograph. You will see the gal herself before long in "Sing and Like It."

Photo by Frances A. Bichler



WHEN Harold Lloyd chose Una O'Connor for the leading lady in "Carpow," his new picture, he caused rejoicing among fans. For the Kentucky comedienne will shine with added brilliance in such good company. Una, in fact, sparkles when the company is not so good and her part is small. She has never given a weak performance and it's not too much to see that she never will.

YOU'VE laughed at Mary Boland on the screen, but did you ever wonder about the woman behind her giddy rôles? The real Boland is wise and tolerant and understanding, poised and serene. Success is nothing new to her. You must read the story, opposite, to appreciate fully the great person she is.

Photo by Jack Dwyer



HOW TO PHONE A STAR

What's it worth to call up Jean Harlow sometime? Or would you rather phone Mary Pickford and Constance Bennett *both* for the price of a Harlow call? If you're ever in Hollywood, the strangest racket in the country will fix it up for you.

By Hal Hall

THERE IS NO TOWN in the world that boasts so many unlisted telephones in proportion to the population as does Hollywood. Take wise, and I challenge dispute, there is no town in the world where *unlisted* telephone numbers are so easy to get.

If you are in New York and want to get the unlisted phone number of your best friend—just try to get it! But if you are in Hollywood and think it would be grand to call up Clark Gable, all you need is money, and not such a lot of that.

The answer is—the Hollywood *telephonies*.

Chicago has its dry cleaning racketeers, New York its poultry chislers, but a bunch of lads in Hollywood, long before the mobsters of the big cities ever hit the headlines, had organized the most unique racket in the world. This group comprises the telephonies. They are not spectacular in their operations. They never break into print. But for years they have earned a goodly sum of money, regardless of depressions, stock market slumps, or what have you.

A telephony is a man or woman who by one means or another has learned the private phone numbers of the stars and offers them for sale to curious tourists, love-smitten maidens, brother filks, visiting firemen, insurance salesmen, newspaper editors, or to anyone who wants a star's telephone number and has the money to pay for it.

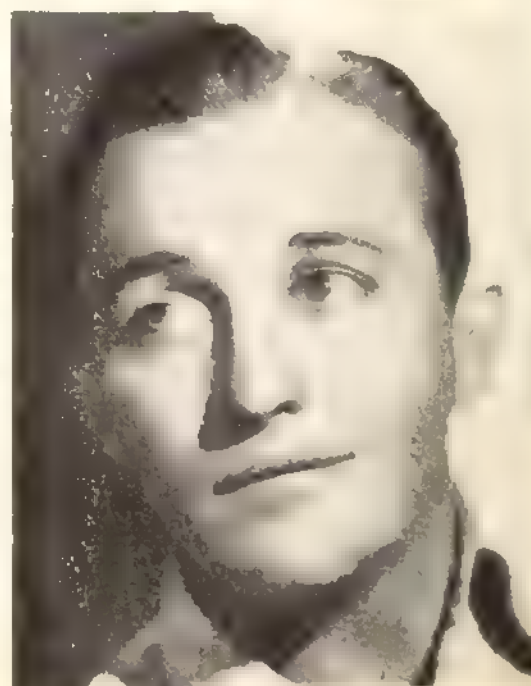
There is, perhaps, no other town in the world where such a tame racket could be developed into so lucrative a business. Every star has a confidential number. To let your telephone number be listed in the telephone directory is to admit that you are absolutely nothing in the picture business. The tourist glancing through the telephone directory might think the picture people have no phones, but they all have.

The business of the telephonies developed from the same reason that caused the stars to have unlisted telephone numbers, that is, hundreds of people want to call them on the telephone. It started years ago when picture players first became famous and the first stories of their big salaries appeared in the newspapers. Then an avalanche of salesmen descended upon these unfortunate people by way of the telephone. In self-defense they obtained private numbers—and the privilege of undisturbed sleep.

Then the telephonies stepped into the breach. At first their operations were largely a farce, for the newspapermen who had to get statements from stars whose names had come before the public through the divorce courts or some other sensational route. Some bright lad saw the opportunity of making easy money, and a new racket was started.

Now even a fool in Hollywood and Los Angeles is able to tip off a guest where he or she can obtain the number of Jean Harlow, George Raft, or even Mae West, who may tell everybody to "come up sometime" and almost tears the telephone from its connection when a half inebriated man calls up in the middle of the night to tell her he thinks it's a great idea, and won't she tell him the address.

The telephone racket is a serious one with this group. They go about it in a businesslike manner with card index and checking systems that would amaze you. Their business would not last if they were not accurate. A few wrong numbers given by them and they would be thrown out by the very people who now assist them.



The telephonies give Clark Gable Grade-A rating—\$5.00. Myrna Loy's number goes for \$2.50 and Bing Crosby's is quoted at \$3.50.

Since the stars frequently change their numbers because of this racket, they are kept on the jump to keep abreast of the changes. How they do it is a mystery many a star would like to solve. But get the numbers they do.

The price list of the stars' numbers is something to marvel at. They are graded much like oranges, lemons, or potatoes. The following list, obtained by the writer from a man who has been in the telephony business for years, gives you an idea of the popularity of some of the players, so far as tourists and salesmen are concerned.

Heading the list we find that grand old trouper, Marie Dressler, right up front with the sensuous-looking Jean Harlow, the hip wagging Mae West, the retiring Garbo, and that gorgeous night-gown wearer, Jeanette MacDonald.

Among the men stars, George Raft and Clark Gable are in the grade-A class, closely followed by Franchot Tone and Bing Crosby.

The women stars' telephone price list follows:

Jean Harlow	General price	\$5.00	Special price	\$3.00
Mae West	"	5.00	"	3.00
Marie Dressler	"	5.00	"	3.00
Greta Garbo	"	5.00	"	3.00
Jeanette MacDonald	"	5.00	"	3.00
Joan Crawford	"	2.50	"	1.50
Alice White	"	2.50	"	1.50
Myrna Loy	"	2.50	"	1.50
Constance Bennett	"	2.50	"	1.50
Loretta Young	"	2.50	"	1.75
Mary Pickford	"	2.50	"	1.50
Lilian Harvey	"	1.50	"	1.00
Claudette Colbert	"	1.50	"	1.00
Clara Bow	"	1.50	"	1.00
Dolores del Rio	"	1.50	"	1.00
Sheila Terry	"	1.50	"	1.00

Most of the other established players, and the entire flock of newcomers, may be telephoned for \$1.00 per head. Salesmen get the numbers cheaper in bulk, depending upon how many they take.

The men's list is headed by these stars:

George Raft	General price	\$5.00	Special price	\$3.00
Clark Gable	"	5.00	"	3.00
Franchot Tone	"	3.50	"	2.00
Bing Crosby	"	3.50	"	2.00
Chester Howard	"	2.00	"	1.00
Dick Powell	"	2.00	"	1.00
Wallace Beery	"	2.00	"	1.00
John Boles	"	2.00	"	1.00

It is impossible for the stars to keep their telephone numbers a secret, though not one is listed in the phone directory. A group of men have developed a racket of ferreting out private numbers and selling them. Here are some of the prices:

Jean Harlow, Mae West, and Garbo	\$5.00 each
Clara Bow and Claudette Colbert	1.50 each
George Raft and Clark Gable	5.00 each
John Boles and Wallace Beery	2.00 each

A lot of the players' numbers go for a dollar a throw. Gary Cooper's has recently gone on the bargain list.

The rest of the men bring a dollar a throw. Salesmen get them dirt cheap if they take a big assortment.

You see," explained one of the telephonies, "we grade 'em according to demand. The price I'm putting on it is to say. As a rule they stick about like that. But in a big downtown office in Los Angeles and we don't care for 'em. They are careless about how they spend their money and for the West we double the rate. If they want to hear her voice they have to pay."

"Times are not what they used to be in the racket. Before the depression we used to get a lot for people like Clara Bow and the other hot chicks. And I'd be surprised if the prices we've been able to get in a while wouldn't be a lot better than what we're just doing. Call up Clark Gable or Gary Cooper."

"The Cooper guy has come on the bargain list lately. Bing Crosby is coming big next. So is this fellow Tone. Raft has been big money maker for a while. He hangs on. I'll check him out of business in a few days. I've got a wife, he's got a wife, and I've got a wife. Harlow Jane is a pip for us too."

"We get our fancy prices from the tourists, but our biggest trade is with the business houses and salesmen who want to get next to the stars to sell them something. They take 'em in wholesale lots and of course we have to cut prices. But it pays when you take a flock of them. The toughest guy in the picture game as far as we're concerned is Will Rogers. He has an office and a car and a dog."

The telephonies will sell you Lilian Harvey's private phone number for only \$1.50. Jeanette MacDonald's gets top rating, \$5.00, and Dick Powell's goes for only \$2.00.



IS the SCREEN too



The big shots have laughed at clean up talk in the past.

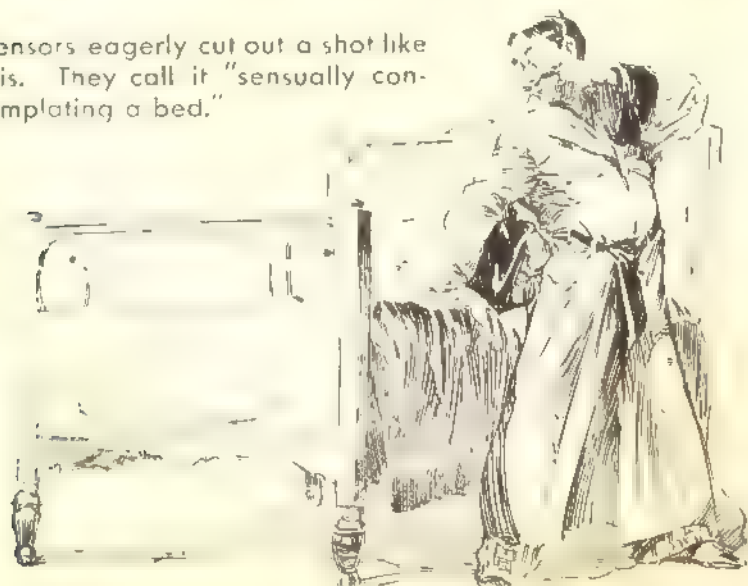


Widespread protest against movie morals causes producers to think of cleaning up from within the industry. But what is romance and what is "sex," they want to know.

WHEN the big bad censor has been the enemy of movies for several years. The latter, in turn, has been the enemy of the public. When the public, the movies' gold mine, prospered, it was the big bad censor who prospered. When the public prospered, it was the big bad censor who prospered. When the public prospered, it was the big bad censor who prospered.

Producers were really wrought up over sex picture when the howl of the Blue Eagle fell on Hollywood. Producers found themselves working out a general film code and accidentally considering a moral horsecarriage for the screen from within. Leaders passed out word that it would be an excellent idea for Hollywood to clean up before somebody else did. Further, when some pretty strong complaints had been registered in Washington.

Censors eagerly cut out a shot like this. They call it "sensually contemplating a bed."



A movie executive sounded a new note in Hollywood when he said that he saw no reason why films should not be as clean as radi. Religious leaders, social workers, and parent-teacher groups had been saying this for a long time and have been telling it to their congressmen in no mincing words. At the same time they advocated boycotting theaters showing films they considered harmful. Something had to be done.

Studios set about reconsidering some of the hotter films and stories on hand, according to the trade journals. Some could be soft-pedaled, others might have to be shelved. It is believed that if a clean screen is presented by early summer, legislative censorship will be avoided and at the same time local and state scissoring will be given a telling blow. The idea is to launder the films at home in Hollywood before they reach the public, and there will be no need of official inspection.

This worthy move got a bad start, however, when three films were banned by censor boards in the first month of NRA. "Damaged Lives" and "Elysia," independent productions, got the black marks, while "Blood Money" was banned in Maryland, though later reinstated. The first two are independent productions, "Elysia" portraying life in a nudist colony. How the major productions can go one way and the independents another without all getting in dach is the question.

Producers are suddenly anxious to clean up, so they say. In the past such announcements have often brought forth only an impractical "moral code" and another series of loose-lady films or something of that sort. We shall see.

The trouble is they're running around in circles trying to decide where a nice romance ends and a sexy film begins. Nobody seems to know just where the merely risqué crosses over into dirt or vulgarity. Are Mae West's come on up gals too sexy, plain vulgar, or just

SEXY?

By James

Roy Fuller

Illustrated by H. G. Esen

middle-aged woman. When is a flippant bit of humor or just that?

Fans who cannot make up their minds on these points—and their letters show they do not agree—need not feel bad about it. A psychologist on a studio pay roll is quoted by *Variety* as saying that every romantic picture is basically a sex picture. A studio head

gets more to the point in speaking of screen dirt: "A film has to be clean in essence. Any one can laugh at a dirty story, but it takes brains to make them laugh at a clean one." Applying this to films of young love, making hot-cha pictures is easy, but it takes brains to turn out a successful nice romance.

Still, this leaves "clean in essence" up in the air. The New York State board of censors last year cut out thirty-eight per cent of the material in pictures reviewed, according to *Nation*. Before that the Hays office had passed upon the story and film. And still the howl is abroad in the land that pictures are not clean. It seems that the sporadic deletions made by the censors fail to change the "essence" of the films after all.

Once a film is completed, perhaps it cannot be changed. For instance, in "Cock of the Air" some time back the scene was ordered out in which *Ree* was "sensually contemplating the bed." Granted it was *Ree*, who went so far in his contemplations, not the censors, the deletion had little to do with the entire film. It was little more than quibbling with the direction of the picture. And good heavens, what of Garbo hugging the bedpost and pillow in "Queen Christina" on leaving the inn? It's all in the way it's done, I suppose, or the mood of the censors.

The Federal Council of Churches, one of the groups campaigning for film reform, came to this pitiful conclusion in a report on the subject some time ago: Pictures cannot be made good by the use of scissors.

To cut a minute kiss down to a split second, to reduce a "damn" to a "darn," to put pants on Micky Mouse—that is only the waving of pious shears. Effective censorship should come from the studios themselves, and

While reformers are loudly clucking about naughty films, Hollywood talks of beating them to it by doing some home laundering.



A new ruling on publicity photos sends screen cuties home for more clothes before the camera clicks.

then you have a whole—*whole*—picture, instead of a choppy one. It has been done often and the productions get both public and wholesale patronage. Look at "Little Women," "Star Fair," and "Smilin' Through."

When a book is banned, the publishers are not surprised. Nobody has to tell them a book is saucy, they know it all the time. Publishers are their own censors, and rarely is a book or picture one condemned. The \$100,000 a-year get-aways of Hollywood certainly should be able to turn out an acceptable product without benefit of a censorship if they would only stop trying to get away with things.

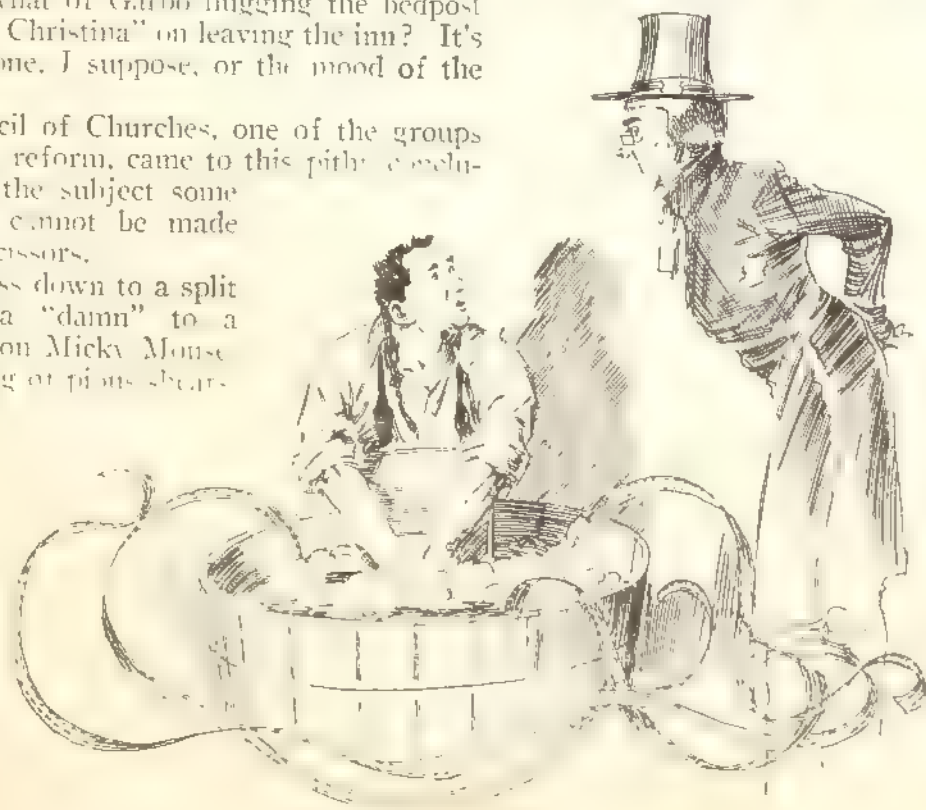
The censor boards put in much of their time cutting out three things which the studios are determined to put into as many films as possible: complete phrases with the actor's lips forming the sportsman's name for a mamma dog; men smacking their lady friends; and nude infants turned the wrong way. Since these are forbidden by the Hays code, perhaps the censors wear themselves out looking for the elapses and haven't the energy

to spot the more subtle violations about which reformers are agitated.

Since the greater part of the film deletions have to do with sex, and the clean up campaign outside the industry is directed against sexy pictures, it would be well to refresh your memory on what the Hays code says on this subject. The high lights follow:

1. The sex-appeal of the motion picture marriage and child shall be upheld. Adultery, seduction, and every plot that must be explicitly treated for either or prevented at all.

2. Sex of passion should be introduced when necessary to the plot. General passion should be avoided on page 23.



Is Mae West a Fizzle?

away for the time being. Her mind and the anxieties it causes her makes her a "mentally temperamental" person. She is constantly probing and turning things over, worrying and groping for satisfactory answers, continually discussing such thoughts or such fragments of thoughts with those around her.

She's superstitious, too, which is often another acute phase of nervousness. If she has to make a change of costume, she won't change in the portable dressing room prepared for her. She walks all the way to her own dressing room and makes a complete change, including lingerie. Her colored maid must have at least one scene in each of her pictures. It was the same with Mae's monkey. That monkey had to be in "I'm No Angel." Mae was as nervous as a kitten until she knew for certain the critter would be worked into the picture.

Of course, many people are superstitious, but a flock of superstitions that become a positive burden rest heavily on one's nervous system. Every one concerned with "I'm No Angel" was regretful when Mae's monkey died just as the picture was finished, but they all wondered what would have happened had the monkey died before it was completed. As it was, Mae was so grief-stricken over the little fellow's death that she missed the first preview of the picture, an unheard of remissness with her.

Mae is rarely alone on the set. Usually her manager, Jim Timony, and her style adviser, Boris Petroff, are with her. Timony dates back to the old days when Mae was prancing in burlesque. Petroff is a more recent acquisition. He used to be a stage director with Paramount theaters. Mae wanted him with her as adviser. He is with her. Paramount pays his salary. Petroff is usually

present when Mae is busy with costume or beauty engagements.

But even then Mae has dubious moments. I know, for instance, that in "I'm No Angel," she once appeared on the set almost an hour late because she had not liked the way her hair had been set. Arriving on the set, she asked Director Wesley Ruggles how she looked. Ruggles viewed her critically and answered she looked O. K.

Mae was satisfied. Work began. She did four scenes or more. Then, while waiting for the cameras to be set up for another shot, she began to experiment with her hair. She brushed it back and off one ear and the effect pleased her. She told Ruggles she meant to wear her hair like that in the next shot.

This, however, would not do. Ruggles explained why it wouldn't do. Her hair in that style wouldn't match up with the scenes already taken. Mae tapped her foot on the floor restlessly and hummed. Finally she nodded. Very well, she could see why she should keep her hair as it was. And she did. It is this sort of thing that makes *la West* a "mentally temperamental" person.

I met Director Ruggles after the preview of "I'm No Angel" and asked him how he liked directing Mae West.

"She's an interesting person," he replied.

"Does she strike you as capable of writing all these stories she is credited with writing?" I asked. Sometimes when a question is snapped at a person, taking him off-guard, you get an interesting answer.

"I can tell you this," Ruggles returned without hesitation. "Several occasions arose on the set when I asked Mae to give me new lines for such and such a situation. She

thought it over and came back with the lines."

Mae enjoyed working with Ruggles. She expressed her appreciation of him publicly when "I'm No Angel" opened in Hollywood. She didn't enjoy working with Lowell Sherman, who directed "She Done Him Wrong," and she said as much. But that is Mae. Those she likes, she likes. Those she doesn't—well, she doesn't, that's all.

But a Mae West director, whether he be Lowell Sherman or Wesley Ruggles—and both are important megaphone figures—cannot be held entirely responsible for a Mae West picture. Not so long as she writes her own stories.

And there, to me, is the crisis that confronts Mae writing her own stories. Ruth Chatterton had an \$8,000-a-week contract with Warners that permitted her to select her own stories. Ruth Chatterton is no longer with Warners, nor is she the star she was. She has to make a come back before she regains her lost prestige.

There is a degree of similarity between Ruth and Mae. Ruth seldom gave any of the supporting players in her pictures a chance to act. An audience saw more of the back of their heads and their profiles than their full face. Add to this the fact that Ruth's stories were pretty spineless affairs and it is obvious why people wearied of her films.

Mae has the same tendency, insofar as her supporting cast is concerned. A splendid scene is wrecked when the camera cuts from one player to a close-up of the star before that player has actually finished his scene. We may want to see the star, but we don't want to see her to the detriment of the story. If this occurs too often in a film, it becomes a monotony and a bore to the most lenient of audiences.

(Continued on page 62)

Continued from page 15

They Say in New York—

at the moment, but do you think I can find her? Do you think she ever sends a telegram, keeps an appointment, or stays put? Mercurial, that's what she is. But I'll track down old Mona Lisa Pitts if you will only give me time. Do you know any unpleasant questions you would like to have me ask her? And do you think we wouldn't both drown them out with laughter if any one could think of a way of being disagreeable to the one and only Zasu?

Broadway Looks West.—The theater season is limping a bit and even the highly successful players are looking hopefully toward Hollywood. Dorothy Stickney is the most im-

portant to go as yet. She will play a slavey in Paramount's "Murder at the Vanities."

If I were to tell you what Broadway in general thinks of Miss Stickney, both as an actress and as a person, you would pigeonhole me as a hopeless gusher. So with great restraint I will merely report that she is the only actress considered potentially as great as Helen Hayes. She is far from strong and has been able to act only for a brief period each season. But her work is always memorable.

Eddie Craven, Frank Craven's nephew who has made a big hit in "Sailor Beware," is also going West for Paramount. When the play

opened his uncle wired him, "Remember one part does not make an actor." So, since it looked as if "Sailor Beware" might run forever, he is leaving the cast to make some pictures, hoping to prove to uncle that he is an actor.

Dressing-room Talk.—Backstage in Broadway theaters there is great reminiscing about Jean Fullerton who has made such a hit in Warner pictures as Jean Muir. She was one of those girls who was bound to rise. She used to go to the same play night after night, memorizing the leading lady's lines. Then she would go to the manager and apply for a job of madam. Usually she got it.

as it she

When she finally landed a part in "Life Begins," she went at her work with the most intent earnestness. She arrived at the theater early, wouldn't let the stage hands make the beds or put the props around because working in the set helped her to get into the mood of the play.

If you saw Hepburn in "Morning Glory" you saw a fair transcription of the Muir determination. Talkative, earnest, rather a pest with all her theories about how stage director, playwright, and every one else should do his work. But she was so serious about it no one was annoyed with her for long.

Good-will Ambassador.—Fox has borrowed Madeleine Carroll from England, and if you saw her in "I Was a Spy" I need say nothing about her great charm. She has that fresh, candid loveliness that is so often attributed to English women and so rarely encountered. Fox threw a big cocktail party in her honor before she left for Hollywood. Ordinarily at these affairs old friends get together and pay no attention to the guest of honor. But this time we were all quite hushed and dazzled.

Fashion Note.—Watch the feet of Paramount stars in future pictures. Travis Banton, their fashion arbiter, has been in serious conference with Zegorav, the noted shoe

designer, and foot appeal is about to be made a feature of their pictures. Admire the beautiful sandals as you will, but you may as well know the worst now. Seventy-five dollars might get you a pair of his shoes, if he wasn't too busy to bother. More likely, though, he would be in the midst of collecting a few thousand just for telling some shoe manufacturer what to make.

Lilyan, the Lucky Piece.—Just one big feature is being filmed in New York and what player do you suppose has been brought from Hollywood to play in it? Lilyan Tashman, of course. She is every director's bid for success in trying something different. The film is "Frankie and Johnny," based on the old song and placed in the gold-rush period. Helen Morgan and Chester Morris play the title rôles, and Lilyan is *Nellie Bly*, that wicked siren who stole the heroine's man.

The lines Lilyan has to speak are so vicious that she has decided to dress to look like a helpless innocent. The hero sees only her angelic get-up, never her gila-monster disposition.

As usual, Lilyan arrived and was swept into a whirlpool of activities. Eddie Lowe, who was with her, was rehearsing a personal-appearance sketch and doing radio work. While she selected clothes from her own

wardrobe for Eddie's leading lady to wear in the sketch, and tried to keep his nerves from snapping just before he went on the radio, she had stage producers to the right of her, costumers to the left of her, photographers waiting for her, and friends all around.

She seemed very tired. Her voice was about gone. But even now she is so grateful to the public who have supported her so lavishly that she said she would go to the hockey game and throw out the puck, she would go to this first night and that celebrity night, she would run over to the shop to see the dresses that so-and-so who used to know her when had designed. And believe it or not, she was toying with the idea of finding time to go to the voice coach who has worked over every one from Ina Claire and Helen Hayes to Hepburn. As if that voice hadn't done very well.

MacKenna, the Clothes Critic.—Innumerable family explosions must have taken place at the breakfast table when the newspapers reported that Kay Francis was getting a divorce because Kenneth MacKenna didn't like her clothes. When next a man doesn't like your hat, just curl your lips with a fine scorn and say "MacKenna." Which implies that these men don't know anything about smart clothes and it's foolish to try to please them.

Is the Screen too Sexy?

Continued from page 39

be so treated that these scenes do not stimulate the lower and baser element.

Seduction should never be more than suggested, and only when essential to the plot . . . should never be the proper subject for comedy.

White slavery should never be treated. The treatment of low, disgusting, unpleasant though not necessarily evil subjects, should be subject always to the dictates of good taste and regard for the sensibilities of the audience.

Obscenity is forbidden in word, gesture, reference, song, joke, or by suggestion.

After the reports quoted in this article, I wondered how the Hays office felt about it all. A spokesman for the office didn't feel one way or the other about it. The Hays moral code had been handed down several years ago, and the code, there she stands. At the time there was no thought of revising the code, no need of it.

However, J. J. McCarthy is censoring all advertising art for the Hays office. Under the new edict, all drawings and photos must pass under his eye before being offered the newspapers and magazines. Mr. McCarthy started off by condemning a batch of screen beauties in underwear. A photograph of Mae West

was vetoed on the ground that her dress was cut too low. In his first week on the job, Mr. McCarthy rejected about half the publicity stills under the edict against leg art.

Eddie Cantor and Marie Dressler represent the players on the Code Authority under the NRA. The scare created by the appointment of Doctor A. Lawrence Lowell, president emeritus of Harvard, to head the board was eased when he declined. Doctor Lowell has long been known as a campaigner against off-color and gangster films, which he considers harmful to young people. What he might have done in an official position was indeed a question.

Mr. Cantor, in accepting the appointment, was quoted as saying he believed "there should be a clean-up of dirty films." Not a very thunderous statement, that.

This country loves a crusade of some kind. That is, a comparative handful of people are chronic crusaders. There was the anti-tobacco crusade a generation ago. Cigarettes were "coffin nails." There was the dry crusade and all the schools were decorated with maps of drunkards'

innards, with a liver all blue instead of the fresh pink tint of the livers of us teetotalers. It is conceivable that there might be a film crusade, and every social evil be laid to Hollywood's doors, now that reformers need a new racket.

There should be a happy medium for screen morals and it is up to Hollywood itself to find it. Silly moral codes designed to preserve the innocence of boarding-school girls will do no good. That only befogs the issue, and challenges the producers to get around it somehow—which is what they have been doing all along, else why the clamor against shady films? And once a film is made, picky censorship can't change its general tone.

Now that a number of organizations, not to mention free-lance reformers, are pointing stern fingers at Hollywood for turning out so much that they label "dirty" and "tawdry sex," the movie moguls were at this writing singing "who's afraid of the big bad censors" just a little skittishly, wondering just what is dirt. Meanwhile, they were dusting off stories like "David Harum" until the huffing and puffing quiets down.

SAVE ON TIRES

Firestone Goodrich

GOOD YEAR

U.S. AND OTHER TIRES

NEW LOW PRICES

Here are today's low prices on tires of proven quality... Increasing thousands of satisfied motorists know by experience that standard brand tires constructed by the modern scientific Midland process are best. Chicago's oldest, most reliable rubber company positively guarantees you 12 months service under severest road conditions.

50% TO 60% MORE SERVICE

BALLOON TIRES		REG. CORD TIRES	
Size	Price	Size	Price
28x4-40-21	\$2.15	30x4-40-21	\$2.25
28x4-50-20	2.35	30x4-50-20	2.35
30x4-50-21	2.40	31x4-50-21	2.40
28x4-70-19	2.45	32x4-70-19	2.45
28x4-75-19	2.50	32x4-75-19	2.50
28x4-80-19	2.55	32x4-80-19	2.55
30x4-80-19	2.60	32x4-80-19	2.60
30x4-85-18	2.65	32x4-85-18	2.65
30x4-85-19	2.70	32x4-85-19	2.70
30x4-85-20	2.75	32x4-85-20	2.75
30x4-85-21	2.80	32x4-85-21	2.80
30x4-85-22	2.85	32x4-85-22	2.85
30x4-85-23	2.90	32x4-85-23	2.90
30x4-85-24	2.95	32x4-85-24	2.95
30x4-85-25	3.00	32x4-85-25	3.00
30x4-85-26	3.05	32x4-85-26	3.05
30x4-85-27	3.10	32x4-85-27	3.10
30x4-85-28	3.15	32x4-85-28	3.15
30x4-85-29	3.20	32x4-85-29	3.20
30x4-85-30	3.25	32x4-85-30	3.25
30x4-85-31	3.30	32x4-85-31	3.30
30x4-85-32	3.35	32x4-85-32	3.35
30x4-85-33	3.40	32x4-85-33	3.40
30x4-85-34	3.45	32x4-85-34	3.45
30x4-85-35	3.50	32x4-85-35	3.50
30x4-85-36	3.55	32x4-85-36	3.55
30x4-85-37	3.60	32x4-85-37	3.60
30x4-85-38	3.65	32x4-85-38	3.65
30x4-85-39	3.70	32x4-85-39	3.70
30x4-85-40	3.75	32x4-85-40	3.75

FREE

GENUINE HOT-SHOT Spark Intensifier and GAS SAVER

WITH EACH ORDER FOR TWO TIRES

HOT-SHOT

Saves gas & oil, eliminates carbon, makes starting easier; puts new pep in car easy to install—no tools.

Send \$1.00 deposit with each tire ordered. Balance C. O. D. If you send cash in full deduct 5%. You are guaranteed a year's service or replacement at 15 price. Order today.

MIDLAND TIRE & RUBBER CO., Dept. 36-D

1000-10 West Sixty-Third Street, Chicago, Illinois

YOU, TOO, CAN BE Beautiful!

LIFT YOUR OWN FACE! Why wear Wrinkles, Freckles, Sagging Muscles or Sallow Skin? Free booklet "FACE LIFTING AT HOME" describes sensational treatment recommended by famous physician and plastic surgeon. Positive results WITHOUT massage, packs, plasters, straps or peeling. Retire lovely and lovable!

EUNICE SKELLY, Dept. K.

Park Central, 55th & 7th Ave., New York City.

Mercolized Wax Keeps Skin Young

It peels off aged skin in fine particles until all defects such as tan, freckles, oiliness and liver spots disappear. Skin is then soft, clear, velvety and face looks years younger. Mercolized Wax brings out your hidden beauty. To remove wrinkles quickly dissolve one ounce Powdered Saxolite in one-half pint witch hazel and use daily. At all drug stores.

GRAY FADED HAIR

Men, women, girls with gray, faded, streaked hair. Shampoo and color your hair at the same time with new French discovery "Shampo-Kolor." Takes few minutes, leaves hair soft, glossy, natural. Does not rub off. Free Booklet. Monsieur L. P. Valligny, Dept. 37, 254 W. 31st St., N. Y.

START \$1260 TO \$2100 A YEAR

MEN—WOMEN 18 to 50. Common Education usually sufficient. Many early examinations expected. Write immediately for free 32-page book, with list of positions and full particulars telling how to get them.

FRANKLIN INSTITUTE

Dept. C-283 Rochester, N. Y.

TYPEWRITER Bargains

Send No Money—

Genuine Underwoods, Royals, etc., refinished \$100 office models greatly reduced to about 1/3 original price. 10 day trial—fully guaranteed—easy terms—100 a day. Free catalog. Limited supply. International Typewriter Exch., Dept. 526, Chicago

ALLURING CURVES

If your form is flat, undersized, sagging, you can add 3 to 6 inches with Beautipon Cream treatment, which has given thousands a beautiful womanly form. YOUR MONEY BACK if your form is not increased after applying Beautipon Cream treatment for 14 days! Full 30 days' treatment, \$1.00, sent in plain wrapper. The easy, certain way to have the bewitching, magnetic, feminine charm you've always longed for.

Free! "Fascinating Loveliness" Free! The world-famous Beauty Expert's Course, "Fascinating Loveliness," for which thousands have paid \$1.00, will be sent FREE if you send \$1.00 for Beautipon Cream treatment NOW. OFFER LIMITED. SEND \$1.00 TODAY.

DAISY STEBBING,

Suite 15, Forest Hills, N. Y.

How to Phone a Star

Continued from page 29

a secretary in town. He stays out at his ranch most of the time. It's easy to get the number of the office, but you have to tell the secretary what you want. The secretary then calls Will on a private phone that is not connected outside. If he wants to talk to you he calls you up. What chance has a guy got?"

Business firms watch the gossip columns of the newspapers. When they see that a star is expecting a blessed event, they go after the telephonics and then after the star with every sort of baby equipment.

The same way with romances and boosts in salaries. The rumor that a star is to get a raise will boom the business of the telephonics because the real-estate, stock, bond, automobile, and jewelry salesmen start on the trail of the extra dollars. It causes annoyance for the star, but it is a harvest for the most unique racketeers in the world, the telephonics.

Information, Please

Continued from page 8

former Marcelite Dobbs, a nonprofessional. The studios are not open to visitors.

ALICE NICKEL.—Billy Barty is the eight-year-old youngster in the Mickey McGuire comedies.

FRANK FERRERA.—As far as I know, Catherine Dale Owen is still appearing on the London stage. She comes from Louisville, Kentucky, and is just thirty. Her last screen appearance was in 1931 in "Defenders of the Law."

ART.—Consult studio addresses on back page. John McCormack is now on the radio and may be reached in care of Station WJZ, New York City. Rudy Vallée is making "George White's Scandals" for Fox at Beverly Hills. For a photo of Vilma Banky, try Universal Studio.

TOM AND HAL.—Write to Hoot Gibson in care of Allied Pictures, Pathé Studio, Culver City; Jackie Coogan, Talisman Productions, Hollywood; Lillian Roth, Eastern Service Studios, 2826 Decatur Avenue, Bronx, New York; William S. Hart, Newhall, California.

JAMES STYLES.—One of the first serials was "The Million Dollar Mystery," released about 1912 by the Thannhouser Film Company. I fail to find any record of "Trapped in Tijuana."

LULU.—Shirley Grey has the principal rôle opposite Ralph Bellamy in "Murder at Rexford Arms." Shirley was born in Naugatuck, Connecticut, and celebrates her birthday on April 3rd. She is five feet six, weighs 118, and has blond hair and bluish-gray eyes. Bebe Daniels's next is with Lyle Talbot, in "Registered Nurse."

MARIE.—Heather Angel hails from England, where she was born on February 9, 1909; five feet two, weighs 105, has dark-brown hair and eyes. Her next is "Murder in Trinidad," with Nigel Bruce.

Consult Yogi Alpha

Big Reading Only 25c

What will be your lucky days? Will you win in love? What occupation should you follow? Yogi Alpha, internationally known philosopher who has amazed thousands by his uncanny predictions, offers a big 1000 word Life Reading for only 25c. Covers marriage, love, health, partnership, lucky days, etc. You can follow this guide day by day throughout your lifetime and consult it before making any important changes in home, social or business affairs. Send only 25c in coin or stamps with name, address and exact birthdate. 300-word Numerology Reading included FREE. Money returned if not satisfied. **YOGI ALPHA**, Box 1411, Dept. E-12, San Diego, Calif. If you have a friend who wishes reading, send 50c for the TWO readings.

FREE

300 WORD NUMEROLOGY READING with order for Astrological Reading.

NEW EASY ART MONEY FOR HOME WORKERS

Big demand for photos and miniatures colored new way in oils by easy Koolene Method. No art talent needed. Send for free booklet, **Make Money At Home**, NATIONAL ART SCHOOL, 3601 Michigan Ave., Dept. 1615 Chicago

\$\$\$ Photoplay Ideas \$\$\$

Our Sales Service selling consistent percentage stories to Hollywood Studios. Majority New York Studios closed leaving HOLLYWOOD MOST ACTIVE MARKET. Not a school—no courses or books to sell. Experienced writers revise, synopsis, copyright stories & submit to Hollywood Producers. Send original plots for FREE reading & report. Deal with a recognized Hollywood agent who is on the ground & knows story requirements. Established 1917. Write for FREE BOOK. **UNIVERSAL SCENARIO COMPANY**, 553 Meyer Bldg., Western & Sierra Vista, Hollywood, Cal.

Alviene SCHOOL OF THE Theatre

Graduates: Lee Tracy, Peggy Shannon, Fred Astaire, Una Merkel, Zita Johann, Mary Pickford, etc. Drama, Dance, Speech, Musical Comedy, Opera, Personal Development, Culture. Stock Theatre Training appearances while learning. For catalog, write Sec'y LOREE, 66 West 88th St., N. Y.

No JOKE TO BE DEAF

—Every deaf person knows that—Mr. Way made himself hear his watch tick after being deaf for twenty-five years, with his Artificial Ear Drums. He wore them day and night. They stopped his head noises. They are invisible and comfortable, no wires or batteries. Write for TRUE STORY. Also booklet on Deafness. **Artificial Ear Drum THE WAY COMPANY**, 712 Hofmann Bldg., Detroit, Michigan

Those Embarrassing Moments

When you're not sure you've said or done the proper thing... you'd give anything to be sure, wouldn't you?

Laura Alston Brown

in her book on SOCIAL GRACES tells you how to conduct yourself at all times.

FOLLOW THE ADVICE OF AN EXPERT. GET

The Book of Etiquette

Postage 60 CENTS ORDER BY MAIL

CHELSEA HOUSE

79 SEVENTH AVE., NEW YORK CITY



15¢
IN U.S.A.

STREET & SMITH'S LOVE STORY MAGAZINE ILLUSTRATED

MODERN
LOVE STORIES
TOLD WITH
THRILLING
TENDERNESS

—
READ BY
MILLIONS
WHO KNOW

—
LOVERS
KISS
ER



*- as we
go along*



*We believe
you'll enjoy
them*



Chesterfield they're Milder
they TASTE BETTER